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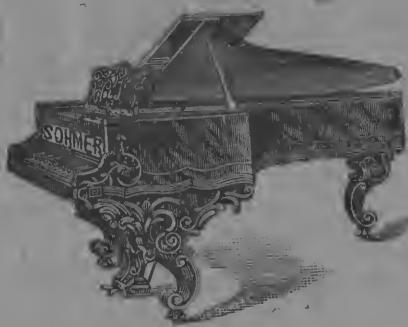
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Mmes. Seimbrich, Dauermeister and Bridewell. Messrs. Salignac, Scotti, Dufrière and Ed de Reszke. Conductor, MR. SEPPILI.

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The Choral Symphony will give its second concert of the season at the Odeon, Saturday evening, Dec. 14th.

Campanari, the world-renowned baritone, by special arrangement with the Maurice Grau Opera Co., will be the soloist at this concert.

The third concert of the season will be given Dec. 26, when Bach's "Christmas Oratorio" will be presented. The soloists will be Marie Kunkel Zimmerman, soprano; Isabelle Bouton, contralto; Ellison Van Hoose, tenor; and Gwilym Miles, baritone.

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ble his retirement from the stage, and has in reality had little capacity for opera during the past few seasons. His attempt to appear in drama was not successful, and he has now decided to teach. As has been well said, if he could impart the secret of his incomparable operatic acting to others, he would be a public benefactor.

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MUSICIAN & REVIEW

December, 1901.

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THOMAS M. HYLAND, . . EDITOR

DECEMBER, 1901.

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MAURICE GRAU
GRAND OPERA CO.

What will undoubtedly be the greatest musical event of the season will be the appearance of the Maurice Grau Opera Company in Music Hall on the evenings of Dec. 11, 12 and 13, with matinee on afternoon of the 12th. Extensive preparations have been made for this grand opera festival, and St. Louis music lovers will undoubtedly take advantage of the treat that is offered them. Four operas will be sung: "Romeo and Juliet," "Tannhauser," "Faust," and "Aida," in the order named. A new stage is being constructed in Music Hall, which will permit of the same elaborate productions of the operas as is given at the Metropolitan Opera House in New York, and which form such an important part of the musical season in the metropolis.

Of course, the majority of St. Louisans have heard Sembrich, Schumann-Heink, Eames, and many others of the Grau company, but the appearance of two new faces, who are well in the front rank of the grand opera profession, will be interesting. They are Sybil Sanderson and Andreas Dippel. The latter is the Wagnerian tenor, whose wonderful genius has received the homage of the greatest monarchs and potentates of the earth. A magnificent actor and thoroughly devoted to his art, he is quite unspoiled by flattery, and is a man of very simple tastes. He delights in outdoor exercise and is passionately fond of pedestrian tours. In this latter respect an interesting anecdote is related of him. A few years ago, while he was enjoying one of his favorite excursions in Scotland, he arrived one Sunday at a little hamlet some twenty miles from Balmoral. While casting about for a tavern in which to rest, the strains of harmony—or rather discord—fell upon his ears,

and he beheld at a short distance an old-fashioned kirk. He lost no time in entering the eccentric-looking edifice, where he found, in addition to the minister, a small congregation of peasant Scotch. At a harmonium a portly middle-aged lady, whose countenance showed signs of former beauty, presided. Beside her sat a quaint little red-faced lady, palpably an octogenarian. They were evidently mother and daughter, and their garb denoted them to be widows. The rustic choir was simply appalling in its efforts, but the lady at the harmonium manifested not the slightest trace of impatience, while her mother beat time with her finger and gravely nodded

ladies smiled, and after the slightest possible hesitation the older one accepted his proffered hand, saying graciously: "You have a glorious gift in your voice. May you also devote it to such a good cause."

After an interchange of civilities and an enquiry from the ladies as to his name, he parted with them. As he left the kirk he beheld in waiting an antiquated pony chaise in charge of a sleepy Highland servant. "The conveyance of my new acquaintance", he thought, "evidently the widow and daughter of some petty Scotch laird, and the ladies bountiful in this rustic parish". The same day he left that part of the country and the incident, which had made but little impression upon his mind, soon faded from it.

The following season when all London was raving about his splendid success in Wagnerian opera with the Maurice Grau Opera Company at Covent Garden Theater, there came a royal command for the company to sing at Windsor Castle. At the conclusion of the opera the Lord Chamberlain informed him that he was to be honored by a presentation to the Queen of England. He was accordingly ushered into the Royal Presence, and as he knelt to kiss her outstretched hand she graciously addressed him in these words: "Sir, you sang magnificently. I have only heard your singing of this evening once exceeded and that was by yourself on the Sunday afternoon when you sang my favorite hymn in the little kirk". The singer looked up astonished and beheld in the greatest sovereign of the earth, the quaint little old lady of his Scottish adventure, while behind her stood her daughter, the good tempered accompanist, who was none other than the widowed Princess Beatrice of Battenburg.



MME. SEMBRICH.

approbation. At last, the concluding hymn, which happened to be "Nearer, my God, to Thee" commenced, and Dippel unconsciously joined in it. His magnificent voice rang through the little kirk and had an awe-inspiring effect upon the congregation, who ceased their part in the melody, leaving it entirely to him. At its conclusion, the younger lady arose and approaching him said: "I thank you very gratefully. My mother would also like to add her acknowledgments to mine. Will you come and speak to her?" The singer approached the little old lady with outstretched hand, exclaiming frankly: "I am very glad to meet you, madame." Both the

FRITZ KREISLER will arrive in this country about the middle of December, in place of January, as announced by his manager, Henry Wolfsohn. The demand for the services of Kreisler has been such that Mr. Wolfsohn cabled him to cancel his early December dates in Europe and sail for this country in time to begin his season in Baltimore Dec. 10th, when he will appear before the Peabody Institute. Kreisler has been engaged by all of the large orchestral societies. He will play in seven concerts with the Boston Symphony Orchestra. With the Chicago, Pittsburg, St. Louis, Cincinnati, Philadelphia and the New York Philharmonic Orchestras.

THE news that W. S. Gilbert, the famous librettist, is dying at his home near London, will bring regret to an army of admirers of the old Sullivan-Gilbert operas in all parts of the world. The last days of the man who made the world so merry are in sad contrast to his life. Sir Arthur Sullivan's death, followed so closely by the death of the third of the trio—D'Oyley Carte—greatly depressed him, and since then he has written absolutely nothing. For more than a year Mr. Gilbert has been an invalid, and Nancy McIntosh is his devoted nurse.

A LONDON paper requested Melba to give a list of her favorite songs. She complied, and

the list she furnished shows the prima donna is nothing if not eclectic in her musical tastes. She names six compositions: Verdi's "Ah! fors e lui," Donizetti's "Ardon 'gl Incensi," Tosti's "Good-by," Mozart's "L'Anero," Elizabeth's Prayer from Wagner's "Tannhauser," and Bemberg's Nymphes et Sylvians."

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VIER HUMORESKEN.

I

E. R. Kroeger.

Allegro. $\text{d} = 100.$

mf

Ped. *

or

Ped. *

Ped. *

or

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

f

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

764 - 3

Copyright. Kunkel Bros. 1885.

Sheet music for piano, page 4, measures 1-10. The music is in common time and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Fingerings are indicated above the notes, and dynamic markings like *f*, *ff*, *mf*, and *ffz* are present. Pedal instructions (*Ped.*) and asterisks (*) are placed below the notes. Measure 10 concludes with a repeat sign and two endings: ending 1 continues with a treble clef, and ending 2 begins with a bass clef.

5

The sheet music consists of six staves of musical notation for piano. The top staff is in common time, treble clef, and has a dynamic of p . It features a continuous pattern of eighth-note chords. Below it is another staff in common time, treble clef, with a dynamic of p and a tempo marking of $\#$. The third staff is in common time, bass clef, with a dynamic of p and a tempo marking of $\#$. The fourth staff is in common time, treble clef, with a dynamic of mf and a tempo marking of $\#$. The fifth staff is in common time, bass clef, with a dynamic of f and a tempo marking of $\#$. The bottom staff is in common time, bass clef, with a dynamic of f and a tempo marking of $\#$. Various performance instructions are scattered throughout, including 'riten.', 'il basso ben marcato', and 'a tempo.'. Fingerings are indicated by numbers above or below the notes. Pedal markings ('Ped.') and asterisks (*) are also present.

VALSE CAPRICE.

LOUIS CONRATH.

Vivo. $\text{d} = 80$.

8.

16

51

7

1651-7

1651-7

6 *As played by the author:*

or thus.

Giocoso.

1651-7

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

Ped. * Ped. * Ped. *

1. II. 1651-7

f. f. f. f.

Ped. * Ped. * Ped. *

8

Musical score page 8, measures 1-4. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time with a key signature of four flats. Measure 1 starts with a dynamic *p*. Measures 2 and 3 show fingerings (1, 2, 3, 5) and slurs. Measure 4 ends with a fermata over the bass clef staff. The measure numbers 1, 2, 3, 4, 5 are placed above the notes in the first three measures.

2d. * 2d. 2d.

Musical score page 8, measures 5-8. The top staff continues with slurs and fingerings (1, 2, 3, 4). The bottom staff shows chords with fingerings (2, 3, 4, 5). Measures 6 and 7 end with fermatas over the bass clef staff. The measure numbers 1, 2, 3, 4, 5 are placed above the notes in the first three measures.

* 2d. *

Musical score page 8, measures 9-12. The top staff shows slurs and fingerings (1, 2, 3, 4). The bottom staff shows chords with fingerings (1, 2, 3, 4, 5). Measures 10 and 11 end with fermatas over the bass clef staff. The measure numbers 1, 2, 3, 4, 5 are placed above the notes in the first three measures.

2d. * 2d. 2d. 2d. 2d. *

9

8. *rapido.* (8)

9

1651-7

SONG OF THE SHEPHERD.

19

Allegretto ♩ - 120.

16.

rit.

a tempo.

leggiero.
simill.

cres.

a tempo.

piu lento.

rall.

morendo.

rall.

pp

Ped. *

1445 - 29

SWEETHEART BE MINE.

Words by
FRANK DEMPSTER SHERMAN.

Music by
LENA M. BINGHAM.

Moderato. $J = 76$.

parlando.

Here is the end of prose, Now for the joy.....

..... of rhyme! Here is the crim - son rose And the sum - - - mer's prime!

1649. 5

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4

leggiero.

Dew - y and fresh in the slen - der vine, Through the green cur - tains the

animato.

blos - soms shine. Sum - mer is here and the wind sings, sings
animato.

cresc.

accel.

clear, sings clear, sings clear. Sweet - heart,...

accel.

..... sweet - heart,..... sweet - heart, sweet.

animato.

portamente.
rit.

heart be mine.

a tempo.

Dynamic markings: *f*, *p*. Hand positions: 3, 2, 1; 2, 3, 1; 2, 1, 2; 2, 3, 1; 2, 1, 2.

parlando.

Here not a doubt shall mar Hopes that are set..... to tune!

)

Here is the sil - ver star In the skies..... of June.

Ad. * Ad. * Ad. *

leggiero.

Deep in the dusk where the branch-es twine, Lis - ten the lilt of a lyr - ic line

p

animato.

Summer is here, and the bird sings, sings clear, sings clear, sings clear.

animato.

cresc.

ad. * ad. * ad. * ad. * ad. * ad. *

or thus.

Sweet - - - heart,..... sweet - - - heart,..... Sweet

p p

If preferred, the version above may be sung instead of the trills.

sweet - heart, sweet - heart, Sweet.

p p

Re. *

Re. *

heart be mine Sweet - - heart, sweet - - heart, sweet - - heart

Re. *

animato. rit.

sweet - - heart, sweetheart be mine, sweetheart be mine.

animato. rit.

1649-5

WATER SPRITES.

POLKA CAPRICE.

CHARLES KUNKEL.

Secondo.

Vivo. $\text{♩} = 116$.

CHARLES KUNKEL.

Secondo.

Vivo. $\text{♩} = 116$.

1

2

3

4

5

6

7

8

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11

12

13

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16

17

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WATER SPRITES.

POLKA CAPRICE.

Primo.

CHARLES KUNKEL.

Vivo. ♩ = 116.

The sheet music for "Water Sprites" Polka Caprice by Charles Kunkel is a four-staff piano piece. Staff 1 (top) starts with a forte dynamic (f) and a tempo of 116 BPM. Staff 2 (second from top) begins with a piano dynamic (p). Staff 3 (third from top) starts with a forte dynamic (f). Staff 4 (bottom) begins with a piano dynamic (p). The music includes various performance techniques such as grace notes, slurs, and dynamic markings like f, p, cresc., and decresc.

Secondo.

4

Musical score for piano, page 4, Secondo section. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is B-flat major (two flats). The time signature is common time. The music includes various note heads with accidentals (sharps, flats, naturals), rests, and dynamic markings like p (piano) and f (forte). Measure numbers 3 through 10 are indicated above the notes. Measures 3-4 show a melodic line with grace notes. Measures 5-6 show eighth-note patterns. Measures 7-8 show sixteenth-note patterns. Measures 9-10 show eighth-note patterns.

A musical score for piano featuring two staves. The top staff uses bass clef and has a key signature of B-flat major (two flats). The bottom staff uses bass clef and has a key signature of A-flat major (three flats). The music consists of a series of eighth-note chords. Fingerings are indicated above the notes: 531, ^3, 1, 1, 1, 1, 531, 2, 531, 421, 521, 531, 421. Dynamics include a dynamic marking 'f' and a dynamic instruction 'sf' (sforzando) in parentheses. The score concludes with a final dynamic instruction '(b)'.

Musical score for piano, page 10, measures 11-12. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). Measure 11 starts with a forte dynamic (f) in the right hand, followed by a mezzo-forte dynamic (mf). Measure 12 begins with a dynamic of sf (sforzando) in the right hand, followed by a dynamic of mf crescendo (cresc.). The left hand provides harmonic support with sustained notes throughout both measures.

Musical score for piano, page 10, measures 53-55. The score consists of two staves. The top staff shows a treble clef, a key signature of four flats, and a 2/4 time signature. Measure 53 starts with a forte dynamic (f) and a 4-2 chord. Measure 54 begins with a 5-3-1 chord, followed by a melodic line starting with a eighth note (3) and a sixteenth note (4). Measure 55 starts with a dynamic sf, followed by a melodic line with eighth notes (4, 2, 1). Measures 56 and 57 show a continuation of the melodic line with eighth notes (4, 2, 1). Measure 58 starts with a dynamic p. Measures 59 and 60 continue the melodic line. Measure 61 ends with a dynamic rit.

Primo.

The music is divided into five sections by vertical bar lines. The first section starts with a dynamic *p*. The second section begins with *cresc.*, followed by *f* dynamics. The third section begins with *f*, followed by *f*. The fourth section begins with *f*, followed by *cresc.*. The fifth section begins with *p*, followed by *p*.

1621-10

1621-10

*Secondo.**a tempo.*

1 2 3 4 5 6 7 8 9 10

ff

f

p

rit.

1621 - 10

a tempo.

Primo.

7

a tempo.

N.B.

p

rit.

f

cresc.

ff

p

N.B. On pianos which do not have the high B flat strike A natural instead.

*a tempo.**Secondo.*

Secondo.

a tempo.

8

*2d. ** *2d. ** *2d. **

*2d. ** *2d. ** *2d. **

*2d. ** *3 1* *2d. ** *2d. ** *2d. **

*2d. ** *2d. ** *2d. **

p *cresc.* *f* *p*

f *p cresc.*

*2d. ** *1621 - 10*

a tempo.
 8.

Primo.

9

8.

8.

8.

8.

8.

8.

8.

10

Secondo.

10

Secondo.

cresc.

f

s

mf

cresc.

f

mf

cresc.

f

mf

accel.

f

ff

ff

Primo.

f

p

f

p

f

mf

2d.

f

5

2d.

accel.

f cresc.

ff

ff

1621 - 10

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The booking of artists under the management of Mr. Henry Wolfsohn, the well known New York Concert Agent, for this Musical Season, have been the heaviest of any in recent years. His list contains many of the most prominent names which appear on the programs of the principal cities. His star this season is Josef Hofmann, who undertakes his first extensive tour in America. Hofmann's tour is now booked solidly up to February 1st, and from that time, until April, his route is all arranged.

Fritz Kreisler, the greatest violinist heard in this country since Ysaye's first season here, will also take a prominent place before the public. He is booked for seven concerts with the Boston Symphony Orchestra, and, in addition, the New York Philharmonic, the Chicago Orchestra, the St. Louis Choral Symphony Society, and the Pittsburg and Philadelphia Permanent Orchestras have also engaged him as soloist. He will give a number of recitals in the different cities, and those already arranged for him include Detroit, Buffalo, five in Boston, three in Chicago, and three in New York. Last season Kreisler gave seven recitals in Boston, and at six of these he played to audiences that crowded the hall to its fullest capacity.

Other prominent artists, whose services Mr. Wolfsohn controls and will be heard in the principal concerts in the East and middle West, are: Shauna Cummings, who recently replaced Mme. Eames at the Worcester Festival, and sang with success in both the Beatitudes and the Verdi Requiem; Mrs. Hissem De Moss, who is beginning her second New

York season, with the brightest of prospects, as she is already engaged for many of the principal concerts, including appearances with the Pittsburg Orchestra; Mme. Clara Poole-King, who has just made a successful reappearance at the Worcester Festival; Mme. Gertrude May Stein, who is to-day the foremost American contralto singer by right of her artistic singing and continued triumphs, the last of which is the recent Worcester Festival, where she sang so successfully the part of "Judith" in Chadwick's new oratorio of that name. Mme. Stein's season is booked for recitals, oratorio performances, as well as in orchestral concerts. She is to be heard with the Thomas Orchestra in Chicago.

Evan Williams and Ellison Van Hoose are to-day the two most popular tenors in America, and both made distinct success last week at the Worcester Festival.

Estelle Siebling is another of Mr. Wolfsohn's "finds" that promises much in the future. She enjoyed unusual success at the Worcester Festival.

Emil Fisher, the well-known basso, is to enter the concert field again, and will also give much of his time to preparing gifted singers for German opera and lieder singing.

law a revised version of an old organ chorale, which Bach in his last moments turned into a hymn, to the noble words of Bobo von Holdenbergs 'Before Thy Throne I now appear' (or 'With this I come', as another version has it). After the funeral Bach's memory seems to have been treated with scant ceremony. Within a week of his obsequies the Leipsic Town Council passed a resolution that 'The school needed a Cantor, and not a Capellmeister. Herr Bach had been a great musician, but not a schoolmaster.' Bach's sons had purloined their father's music (the most valuable portion of his estate) before his scanty property was divided, and ten years later the composer's widow was left to die as an 'almswoman', and was buried by charity."

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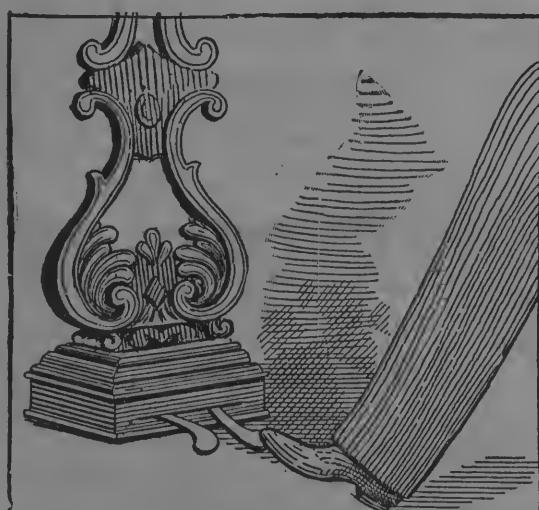
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